

D E D I C A T I O N

THE VERY BEST OF

THIN LIZZY

OFF THE RECORD



BAD REPUTATION

7

Words & Music by
Philip Lynott, Brian Downey
& William Scott Gorham

(♩ = 120)
[E]

Voice

You've got a bad re - pu - ta - tion, that's the

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Bass

Bass Tablature

Percussion

Muted congas

Drums

Vx. word out on the town, it gives a cer-tain fas-ci-na-tion,

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. but it can on-ly bring you down. You'd bet-ter turn your-self a-round, A5 G5 A5 E5

B. Vx. turn your-self a-round,

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. turn your - self a - round, —

B. Vx. turn your - self a - round, —

Gtr. 3

Gtr. 4

Bs.

Dr.

A5 G5 A5 E5 D5 C5 B5

Vx. turn it up - side down,

B. Vx. turn it up - side down,

Gtr. 3

Gtr. 4

Bs.

Dr.

Vx. turn your - self a - round. You had bad breaks, well, that's

B. Vx. turn your - self a - round.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. tough luck, you played too hard, too much rough stuff. You're

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc. Hi-tom

Dr.

Vx. too sly, so cold, that bad re - pu - ta - tion has made you old.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

0:48

E5

D5 E5

D5 E5

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D5 E5

D5 E5

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A5 G5 A5 E5 D5 C5 B5
 Vx. Turn your - self a - round,
 B. Vx. Turn your - self a - round,
 Gtr. 3
 Gtr. 3 Tab.
 Gtr. 4
 Gtr. 4 Tab.
 Bs.
 Bs. Tab.
 Dr.

A5 G5 A5 E5 D5 C5 B5
 Vx. turn your - self a - round,
 B. Vx. turn your - self a - round,
 Gtr. 3
 Gtr. 3 Tab.
 Gtr. 4
 Gtr. 4 Tab.
 Bs.
 Bs. Tab.
 Dr.

Vx. turn it up - side down,

B. Vx. turn it up - side down,

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

1:20

A5 G5 A5 E5 D5 C5 B5 D Bm

Vx. turn your - self a - round.

B. Vx. turn your - self a - round.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

14

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D Bm A D Bm G

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

8va

Gr. 1

Gr. 1 Tab.

8va

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

G D Bm D Bm A

16

D Bm G E5 D5 E5 B5

1:51

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A5 G5 F#5 E5 D5 E5 B5 A5 G5 F#5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

E5 D5 E5 B5 A5 G5 F#5

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

6 tr sim. tr tr tr tr tr tr

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

2:24 Em

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D

Em

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

tr. 4

tr. 4 ab.

ls.

ls. ab.

rc.

r.

D Em D Em

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Med-tom

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Em

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

ZZ

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

D

Em

D

Em

D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

CHINATOWN

Words & Music by
Philip Lynott, Brian Downey,
William Scott Gorham & Snowy White

(♩ = 150)
[E]

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 1
Tablature

Guitar 2
(Electric)

Guitar 2
Tablature

Guitar 3
(Electric)

Guitar 3
Tablature

Bass

Bass
Tablature

Drums

The musical score is written for a 12/8 time signature with a tempo of 150 beats per minute. The key signature is one sharp (F#). The score includes staves for Voice, Backing Vocals, Guitar 1 (Electric), Guitar 1 Tablature, Guitar 2 (Electric), Guitar 2 Tablature, Guitar 3 (Electric), Guitar 3 Tablature, Bass, Bass Tablature, and Drums. The first four measures of the song are shown. The guitar parts feature a repeating eighth-note pattern, while the bass and drums are currently silent.

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

0.32

Vx. Live with the dy - ing in Chi - na - town, yes_ they'll

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

[B] [E]

Vx. live with the dy - ing_ down in old Chi - na - town. In Chi -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *na - town* you'd bet-ter look a - round, *man you*

B. Vx. *man you*

Gr. 2 *let ring*

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Bm7 A5 C5 [E]

Vx. *don't stand a chance* if you go down in Chi-na - town, *man you*

B. Vx. *don't stand a chance* if you go down in Chi-na - town, *man you*

Gr. 2 *let ring*

Gr. 2 Tab.

Gr. 3 *let ring*

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Smr. [4]

Vx. don't stand a chance if you go down in Chi-na - town.

B. Vx. don't stand a chance if you go down in Chi-na - town.

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

This block contains the first system of a musical score. It features eight staves: two vocal staves (Vx. and B. Vx.), two guitar staves with tabs (Gtr. 2 and Gtr. 3), and four bass/drum staves (Bs., Bs. Tab., and Dr.). The vocal parts have lyrics: "don't stand a chance if you go down in Chi-na - town." The guitar parts are marked with "let ring". The bass and drum parts provide a rhythmic foundation. The score is written in a key with one sharp (F#) and a common time signature.

104

Vx. Laugh-ing and cry-ing, you know it's a fact, they're not

B. Vx. they're not

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

This block contains the second system of the musical score, starting at measure 104. It features the same eight staves as the first system. The vocal parts have lyrics: "Laugh-ing and cry-ing, you know it's a fact, they're not" for the Vx. part and "they're not" for the B. Vx. part. The guitar parts continue with their melodic lines. The bass and drum parts maintain the rhythmic pattern. The score is written in a key with one sharp (F#) and a common time signature.

Vx. *laugh - ing they are cry - ing, 'cause they won't be back. Oh no, you*

Vx. *laugh - ing they are cry - ing,*

Str. 2

Str. 2 Tab.

Str. 3

Str. 3 Tab.

Bs.

Bs. Tab.

Dr.

[A] [E]

Vx. *don't come back, back from Chi-na-town, man you*

Vx. *man you*

let ring

Str. 2

Str. 2 Tab.

Str. 3

Str. 3 Tab.

Bs.

Bs. Tab.

Dr.

Don't stand a chance, if you go down in Chi-na-town. Man you

B. Vx. don't stand a chance, if you go down in Chi-na-town. Man you

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Bm7 A5 C5 [E]

Vx. don't stand a chance, if you go down in Chi-na - town.

B. Vx. don't stand a chance, if you go down in Chi-na - town.

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  Chi-na - town, it's a

Str. 2 

Str. 2 Tab. 

Str. 3 

Str. 3 Tab. 

Bs. 

Bs. Tab. 

Dr. 

B5 E5

Vx.  dif - ferent scene, there are peo - ple there, they are

Str. 2 

Str. 2 Tab. 

Str. 3 

Str. 3 Tab. 

Bs. 

Bs. Tab. 

Dr.

Vx. so ob - scene, if you see what I mean, then they've

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

D5 [G] G

Vx. sold you the dream. Down in Chi - na-town, what goes

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

B5 C5 D5 [E]

Vx. up, it — must — come down.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. (Laughter)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

34

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Measures 1-3. Gtr. 1 has a melodic line with a wavy hairpin. Gtr. 1 Tab. shows fret numbers 14, 12-14, 16, 16-14, 12, 14, 16, 16. Gtr. 2 has a sustained note. Gtr. 2 Tab. shows fret 0. Bs. has a steady eighth-note bass line. Bs. Tab. shows fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Dr. has a steady eighth-note bass line.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Measures 4-6. Gtr. 1 has a melodic line. Gtr. 1 Tab. shows fret numbers 14, 12, 12, 12, 12, 14, 12, 12, 12, 14, 16, 16, 12, 14, 12, 14, 12, 14, 14, 14, 12, 14, 12, 18. Gtr. 2 has a sustained note. Gtr. 2 Tab. shows fret 0. Bs. has a steady eighth-note bass line. Bs. Tab. shows fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Dr. has a steady eighth-note bass line.

8va

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Bs.

Bs. Tab.

Dr.

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Sheet music for the first system, featuring six staves:

- Gtr. 1**: Treble clef, key of D major. Melodic line with various fret numbers (12, 14, 16, 15, 12, 14, 15, 14, 12, 15, 17, 19) and a 12/8 time signature change.
- Gtr. 1 Tab.**: Bass clef, corresponding fret numbers for the first guitar.
- Gtr. 2**: Treble clef, melodic line with a 12/8 time signature change.
- Gtr. 2 Tab.**: Bass clef, corresponding fret numbers for the second guitar.
- Gtr. 3**: Treble clef, melodic line with a 12/8 time signature change.
- Gtr. 3 Tab.**: Bass clef, corresponding fret numbers for the third guitar.
- Bs.**: Bass clef, bass line with a 12/8 time signature change.
- Bs. Tab.**: Bass clef, corresponding fret numbers for the bass.
- Dr.**: Drum staff with a 12/8 time signature change.

Sheet music for the second system, featuring six staves:

Chord markers: **C5 (8va)**, **D5**, **[E]**

- Gtr. 1**: Treble clef, melodic line with various fret numbers (19, 17, 19, 17, 15, 17, 17, 17, 19, 19, 14, 15, 14, 17, 14, 15, 15, 15, 15, 14, 17, 14, 15, 14) and a 4-measure rest.
- Gtr. 1 Tab.**: Bass clef, corresponding fret numbers for the first guitar.
- Gtr. 2**: Treble clef, melodic line with a 4-measure rest.
- Gtr. 2 Tab.**: Bass clef, corresponding fret numbers for the second guitar.
- Gtr. 3**: Treble clef, melodic line with a 4-measure rest.
- Gtr. 3 Tab.**: Bass clef, corresponding fret numbers for the third guitar.
- Bs.**: Bass clef, bass line with a 4-measure rest.
- Bs. Tab.**: Bass clef, corresponding fret numbers for the bass.
- Dr.**: Drum staff with a 4-measure rest.

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

(8va)

C5 B5 C5 D5

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Look at the dy - ing, — there is no re - lease,

[B]

look at the dy - ing, there is

look at the dy - ing, there is

[E]

Vx. no re - lief, _ there is no be - liefs, _

B. Vx. no re - lief, _ there is no be - liefs, _

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

[E]

Vx. not in Chi - na - town. Man, you

B. Vx. Man, you

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. don't stand a chance, if you go down in Chi-na - town,

B. Vx. don't stand a chance, if you go down in Chi-na - town,

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Ba.

Ba. Tab.

Dr.

Vx. man, you don't stand a chance, if you go down

B. Vx. man, you don't stand a chance, if you go down

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Ba.

Ba. Tab.

Dr.

Vx. in Chi-na - town.

B. Vx. in Chi-na - town.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Solo 2

3 36

[A]

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

sim.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Ba.

Ba. Tab.

Dr.

[A]

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

C5

D5

8va

[E]

1

8va C5 B5 C5 D5

3 0 3 3 5 (3) 5 3 12 10 12 12 15 17 15 12 16 12 14 14 16 14 12 14 12 14 12 14 12

2 0 2 0 0 0 3 3 3 3 2 2 2 2 3 3 3 3 7 7 7 7

3 3 3 3 2 2 2 2 3 3 3 3 5 5 5 5

10 [E] C5 B5

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

C5 D5 [E]

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

DO ANYTHING YOU WANT TO

49

Words & Music by
Philip Lynott

(♩ = 160)

[E]

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 1
Tablature

Guitar 2
(Electric)

Guitar 2
Tablature

Guitar 3
(Electric)

Guitar 3
Tablature

Guitar 4
(Electric)

Guitar 4
Tablature

Bass

Bass
Tablature

Timpani

Drums

flanging

Bs. /x.

Bs. Tab.

Timp.

Dr.

tr. 3

tr. 3 'ab.

tr. 4

tr. 4 'ab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Timp.

Dr.

Bs.

Bs. Tab.

Timp.

Dr.

Vz.

0:12
0:54

A

A/C#

F#m

Bm

A

E

A

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

tr. 3

tr. 3 'ab.

tr. 4

tr. 4 'ab.

E7/G#

F#m

Bm

A

E7

A

Vx.  There are

Gtr. 3 

Gtr. 3
Tab. 

Gtr. 4 

Gtr. 4
Tab. 

B. 

B. 

Dr. 

0:24
1:06

C#m

F#m

Bm

A

E

A

peo - ple_ that will in - ves - ti - gate you, they'll in - si - nu - ate, in - ti - mi - date and com - pli - cate you. Don't
Peo ple that des - pise you, will a - na - lyse and cri - ti - cize you. They'll scan - da -



Vx. *ev - er wait or he - si - tate to state the fate that a - waits those*
- lise and tell lies un - til they re - al - ise you are some - bo - dy they should have a -

Gtr. 3
Gtr. 3 Tab.
Gtr. 4
Gtr. 4 Tab.
Bs.
Bs. Tab.
Dr.

tr. 2
tr. 2 fab.
tr. 3
tr. 3 fab.
tr. 4
tr. 4 fab.
Bs.
Bs. fab.
Dr.

Vx. *A* *C#5/G#* *F#m* *F* *Vx.*
- po - lo - gised to. try to shake or take you. Don't let
- peo - ple com - pro-mise you, be

Gtr. 3 *tr. 2*
tr. 2
Tab.

Gtr. 3 *tr. 3*
Tab.

Gtr. 4 *tr. 3*
Tab.

Gtr. 4 *tr. 4*
Tab.

Bs. *tr. 4*
Tab.

Bs. *tr. 4*
Tab.

Dr.

Vx. them break you. You can do a ny - thing you wan-na do, wise to.

Vx. You can do a ny - thing you wan-na do,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bass

Drum

D

E7

A

D

E7

A

it's not wrong what I sing, it's true, you can do a ny - thing you wan-na do.

it's not wrong what I sing, it's true, you can do a ny - thing you wan-na do.

Vx. Do what you want to. you want to. Hey you!

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

1:36

G F C G F C

Vx. You're not their pup-pet on a string, you can do ev-ery-

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vz. - thing, it's true, if you real-ly want to, you can do a - ny - thing you

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

1:48

[E]

want.

Vx. *(spoken)* Just like I do.

Bs.

Bs. Tab.

Timp.

Dr.

2:00

A A/C# F#m Bm A E

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A E7/G# F#m Bm A E7

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

First system of musical notation, measures 1-8. Chord labels: A, A/C#, F#m, Bm, A, E.

Second system of musical notation, measures 9-16. Chord labels: A, E7/G#, F#m, Bm, A, E7, A.

58 E7/G# F#m F A D

Vx. You can do a

B. Vx. You can do a

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

E7 A D E7 A D

Vx. ny - thing you wan-na do, it's not wrong what I sing, it's true, you can do

B. Vx. ny - thing you wan-na do, it's not wrong what I sing, it's true, you can do

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Full orchestral score with vocal parts. The vocal staves (Vr and Vx) contain the lyrics: "a - ny - thing you wan - na do. Do what you want." The instrumental parts include strings (Violins 1 & 2, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba/Euphonium). The score features complex rhythmic patterns and dynamic markings.

242

G9

F6

C

G9

F6

C

Continuation of the full orchestral score, featuring complex rhythmic patterns and dynamic markings. The score includes various musical notations such as slurs, ties, and articulation marks. The bottom section of the page shows a dense arrangement of notes and rests, with some measures containing multiple beams and slurs.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

17 14 17 17 17 14 17 14 14 12 14 14 12 14 17 17 17 14 17 14

12 10 12 12 10 12 10 9 10 10 9 10 12 12 10 12 12 10 12 10

14 12 14 14 14 12 14 12 12 10 12 12 10 12 14 14 12 14 14 12 14 12

2.54

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

F6 E

14 12 14 14 13 15 15 17

10 9 10 10 12 14 14 16 16 16 16

12 10 12 12 14 11 11 13 13 13 13

Or

Vz. Hey_ you!_____ No_ can

feedback

Str. 2

Str. 2

Str. 4

Str. 4

Bass

3

3

[E]

do.

Huh!

16.

16.

13.

13.

13.

3

Vx. 
Bs. 
Bs. Tab. 
Timp. 
Dr. 

Vx. 
Bs. 
Bs. Tab. 
Timp. 
Dr. 

Bs. 
Bs. Tab. 
Timp. 
Dr. 

Vx. 
Bs. 
Bs. Tab. 
Timp. 
Dr.

fade

roll is dead I tell you.

Elvis is dead.

DON'T BELIEVE A WORD

Words & Music by
Philip Lynott

(♩ = 140)
[A]

Score for "DON'T BELIEVE A WORD" (Key of A, 12/8 time, 140 bpm).

Voice: (Staff 1) - Rest.

Guitar 1 (Electric): (Staff 2) - Rest.

Guitar 1 Tablature: (Staff 3) - Rest.

Guitar 2 (Electric): (Staff 4) - Melodic line with bends and vibrato.

Guitar 2 Tablature: (Staff 5) - Fretboard positions corresponding to Guitar 2.

Guitar 3 (Electric): (Staff 6) - Melodic line with bends and vibrato.

Guitar 3 Tablature: (Staff 7) - Fretboard positions corresponding to Guitar 3.

Guitar 4 (Electric): (Staff 8) - Rest.

Guitar 4 Tablature: (Staff 9) - Rest.

Guitar 5 (Electric): (Staff 10) - Melodic line, labeled "double tracked".

Guitar 5 Tablature: (Staff 11) - Fretboard positions corresponding to Guitar 5.

Bass: (Staff 12) - Bass line.

Bass Tablature: (Staff 13) - Fretboard positions corresponding to Bass.

Drums: (Staff 14) - Drum kit notation.

by

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

0:14

Am

Dm

G

Vx.

Don't be - lieve me if I tell you, not a word of this is true,

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

double tracked

Am G F Dm7 G F

Vx. don't be - lieve me if I tell you, e - spe-cially if I tell you I'm in love with you.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

This musical score is for a guitar ensemble and drums. It features a vocal line at the top with lyrics: "don't be - lieve me if I tell you, e - spe-cially if I tell you I'm in love with you." The guitar parts are arranged in five staves, labeled Gtr. 2, Gtr. 2 Tab., Gtr. 3, Gtr. 3 Tab., Gtr. 4, Gtr. 4 Tab., Gtr. 5, and Gtr. 5 Tab. The bass line is on a single staff labeled Bs. and Bs. Tab. The drum line is at the bottom, labeled Dr. The score includes various musical notations such as chords (Am, G, F, Dm7), notes, rests, and tablature for the guitar parts. The guitar parts are written in standard notation with tablature below them, showing fret numbers and string numbers. The bass line is written in standard notation. The drum line is written in standard notation with a key signature of one sharp (F#).

0:27

Am

Dm

G

Vx. Don't be-lieve me if I tell you, that I wrote this song for you,

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Am G F Dm7 G F

Vx. there just might be_ some oth-er sil-ly pret-ty girl I'm_ sing-ing to._

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

0:41

[E]

[D]

Vx. Don't be-lieve a word, for words___ are so___ ea-si - ly spo - ken,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

[A]

Vx.  and_ your heart, it's just like that pro - mise, made to be bro - ken.

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 5 

Gtr. 5 Tab. 

Bs. 

Bs. Tab. 

Dr. 

wah-wah

Am

sim.

Dm

G

Am G F

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Chord symbols: Dm7, G, F, Am

Gr. 1

Gr. 1 Tab

Gr. 2

Gr. 2 Tab

Gr. 3

Gr. 3 Tab

Gr. 4

Gr. 4 Tab

Gr. 5

Gr. 5 Tab

Bs.

Bs. Tab

Dr.

Dm
8va

G

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

This musical score is for a guitar ensemble and a drum kit. It consists of 12 staves. The first five staves are for guitars (Gr. 1 to Gr. 5), each with a standard musical notation staff and a corresponding guitar tablature staff. The sixth staff is for a bass (Bs.) with a standard musical notation staff and a bass tablature staff. The seventh staff is for a drum kit (Dr.) with a standard musical notation staff. The score is written in 4/4 time. The guitar parts feature various techniques including bends, slides, and harmonics. The bass part provides a steady accompaniment. The drum part includes a mix of eighth and sixteenth notes, as well as rests. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, while the second measure features a more complex, syncopated rhythm. The guitar parts are written in standard notation, while the tablature parts use numbers to indicate fret positions. The bass part is written in standard notation, and the drum part uses standard drum notation.

Am G F Dm7 G F

Vx. Don't be-lieve a

Gr. 1 (8va)

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. [D]

word, _____ 'cause words can tell _____ lies, _____

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

and lies _____ are no com - pa - ny when there's tears _____ in your

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Vx. eyes. Don't be - lieve me if I tell you,

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Dm

G

Vx. not a word_ of_ this_ is true, don't_ be -

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Am G F Dm7 G F

Vx. - lieve me if I tell you, — e - spe - cially if I tell you that I'm in love with you.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Detailed description of the musical score: The score is for a song, page 78. It features a vocal melody (Vx.) with lyrics: '- lieve me if I tell you, — e - spe - cially if I tell you that I'm in love with you.' The vocal line is in treble clef and has a key signature of one flat (Bb). The guitar parts (Gtr. 1, 2, 3, 4) are in treble clef and feature complex chordal textures and arpeggios. The bass line (Bs.) is in bass clef and features a simple eighth-note melody. The drum part (Dr.) is in common time and features a steady eighth-note pattern. The score includes guitar tablature (Gtr. 1 Tab., Gtr. 2 Tab., Gtr. 3 Tab., Gtr. 4 Tab.) and bass tablature (Bs. Tab.). The guitar parts are in standard tuning (E2, A2, D3, G3, B3, E4). The bass line is in standard tuning (E1, A1, D2, G2, B2, E3). The drum part is in common time (C).

1.49

Am

G

F

Vx. Don't be-lieve a word, no don't be-lieve a

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Am G F Am G F

Vx. word, don't be - lieve it, don't be - lieve it,

Gtr. 1 *8va*

Gtr. 1 Tab. 19. 17. 20 22 22 17 20 20 18 21 19 19 17

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Am G F

Vx. not a sin - gle word. Hey! Don't try.

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

KILLER ON THE LOOSE

83

Words & Music by
Philip Lynott

(♩ = 182) [A]

Voice

Backing Vocals

Backing Vocals

(whispered) Ha

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Keyboard 1

Keyboard 2

bass synth.

8vb throughout

Bass

Bass Tablature

Drums

B. Vx.  Ha Ha Ha

Gtr. 1 

Gtr. 1 Tab. 

Guitar 2 doubles

Gtr. 3 

Gtr. 3 Tab. 

Kbd. 2 

Bs. 

Bs. Tab. 

Dr. 

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Kbd. 1  ad lib. filter sweeps

Kbd. 2  ad lib. filter sweeps and rising sine wave L.F.O.

Bs. 

Bs. Tab. 

Dr. 

First system of musical notation, measures 1-4. The score is written for a 12-string guitar, with six staves (1-6) and a double bass line (7-8). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The guitar part (staves 1-6) features a complex melodic line with many accidentals and a rhythmic pattern of eighth and sixteenth notes. The double bass line (staves 7-8) provides a steady accompaniment with a pattern of eighth notes.

Second system of musical notation, measures 5-8. The notation continues from the first system, showing further development of the melodic and rhythmic themes. The guitar part (staves 1-6) continues with its complex melodic line, while the double bass line (staves 7-8) maintains its accompaniment. The score includes various musical symbols such as notes, rests, and accidentals. The guitar part (staves 1-6) features a complex melodic line with many accidentals and a rhythmic pattern of eighth and sixteenth notes. The double bass line (staves 7-8) provides a steady accompaniment with a pattern of eighth notes.

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

descending filter sweep

0:33
1:17

[E]

Vx.

Some peo-ple they call me Jack, some peo-ple they call me in - sane, I'm
I'm not trying to be nas - ty or I'm not trying to make you scared, -

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  look - ing for some - bo - dy, and I don't e - ven know her name.
but there's a kill - er on the loose, or have - n't you heard?

Str. 2 
Str. 2 
Str. 3 
Str. 3 
Bs. 
Bs. 
Dr. 

Vx.  I might be look - ing for you, wher - ev - er you may be,
He'll be walk - ing a - round this town just a - bout mid - night,

Str. 2 
Str. 2 
Str. 3 
Str. 3 
Bs. 
Bs. 
Dr. 

Vx. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Bs. 

Bs. Tab. 

Dr. 

[B]

Vx. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Kbd. 1 

Bs. 

Bs. Tab. 

Dr. 

Vx. but you got but plen-ty of rea-son to wor-ry hon-ey, hon-ey, I'm con-fess-ing,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

1:06
1:51

[E]

Vx. 'cause you would-n't stand a hope. There's a kill-er on the loose a-gain,
I'm a mad sex-ual ra-pist.

Vx. There's a kill-er on the loose a-gain,

Vx. There's a kill-er on the loose a-gain,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

descending filter sweep (1st time)

Vx. a kill-er on the loose. Oh! There's a kill-er on the loose a-gain,
B. Vx. a kill-er on the loose. There's a kill-er on the loose a-gain,
B. Vx. a kill-er on the loose. There's a kill-er on the loose a-gain,
Gtr. 2
Gtr. 2 Tab.
Gtr. 3
Gtr. 3 Tab.
Kbd. 1
Bs.
Bs. Tab.
Dr.

Vx. a la - dy kill - er on the loose. Aah! 1. Now 2.
B. Vx. a la - dy kill - er on the loose.
B. Vx. a la - dy kill - er on the loose.
Gtr. 2
Gtr. 2 Tab.
Gtr. 3
Gtr. 3 Tab.
Bs.
Bs. Tab.
Dr.

[A]

Vx. I'll be stand - ing in the sha-dows of love, wait-ing for you. —

Gtr. 1

Gtr. 1 Tab.

Guitar 2 doubles

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

slowly descending filter sweep

Vx. laughter taped speech, slowed down Don't un -

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

slowly descending filter sweep

Vx. - zip your zip-per, 'cause you know I'm Jack

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx. the Rip-per.

Gtr. 1 Solo 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1 fast sweep

Kbd. 2

Bs.

Bs. Tab.

Dr.

This musical score is for the song "The End" by The Doors. It is written for a vocal part and a four-piece band consisting of guitar, bass, and drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into four systems, each containing staves for the vocal part and the instrumental parts. The vocal part is written in a soprano clef, and the instrumental parts are written in their respective clefs. The lyrics "Now don't wail, ___" are written under the vocal staff. The guitar part features a "feedback" effect at the beginning and a "fast sweep" effect later. The bass part features an "ultrasonic" effect. The drum part features a "fast sweep" effect. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

don't.

The musical score is for the song "Don't" by The Police. It is written in the key of D major (indicated by two sharps) and 4/4 time. The score includes parts for guitar (Gtr.), bass (B.), drums (Dr.), and vocals (V.). The guitar part features a complex, melodic line with many accidentals and a final double bar line. The bass part is a simple, steady line. The drums provide a steady beat. The vocals are a single line with the lyrics "don't." and a final double bar line.

Grtr. 1

Grtr. 1 Tab.

Grtr. 3

Grtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Grtr. 1

Grtr. 1 Tab.

Grtr. 3

Grtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

95

echo.....

6

6

slow pitch bend

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Double bar line

Vx.

B. Vx.

B. Vx.

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

There's a kill - er on the

There's a kill - er on the

There's a kill - er on the

Double bar line

loose a - gain, stand - ing in the sha - dows, a kill - er on the loose. There's a

loose a - gain, a kill - er on the loose. There's a

loose a - gain, a kill - er on the loose. There's a

14 14 14 12 12 12 12 11 11 7 13 13 13 13 13 13 12 12 12 11 11

13 13 13 12 12 12 12 11 11 7 13 13 13 13 13 13 12 12 12 11 11

7 7 7 7 7 7 5 5 5 4 4 4 5 5 7 7 7 7 7 7 5 5 5 4 4

3:14 [E]

repeat ad lib. to fade

kill-er on the loose a-gain, gon-na get ya. There's a

kill-er on the loose a-gain, a la-dy kill-er on the loose. There's a

kill-er on the loose a-gain, a la-dy kill-er on the loose. There's a

ad lib. filter sweeps

SARAH

Words & Music by
Philip Lynott & Gary Moore

(♩ = 126)

Voice

Backing Vocals

Electric Guitar 1

Electric Guitar 1 Tablature

Electric Guitar 2

Electric Guitar 2 Tablature

Electric Guitar 3

Electric Guitar 3 Tablature

Electric Guitar 4

Electric Guitar 4 Tablature

Acoustic Guitar

Acoustic Guitar Tablature

Keyboard

Bass

Bass Tablature

Drum Machine

Drums

Claves

Low conga

High conga

Muted conga

One two, one two three four.

99

Dec. Str. 3

Dec. Str. 3

Tab.

8va

Dec. Str. 4

Dec. Str. 4

Tab.

Ac. Gr.

Ac. Gr.

Tab.

Harmonica sound

pitch wheel

p.w.

Dr. Mkn.

Dr.

percussion continues sim. to end

The sheet music is for the song "The Wind" by The Police. It is written for guitar and bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is in the treble clef, and the bass part is in the bass clef. The guitar part includes a solo section marked "(8va)" and a section marked "let ring". The bass line includes a section marked "p.w." (pizzicato). The guitar part is written in G major, and the bass line is written in G major. The guitar part includes a section marked "p.w." (pizzicato). The bass line includes a section marked "let ring".

Vx. *A* *Gmaj7* *Dmaj7* *Gmaj7* *F#m* *Bm7* *Dmaj7* *E11*

When you came in my life, you changed my world, my Sa - rah.

Elec. Gtr. 4 *(8va)*

Elec. Gtr. 4 Tab.

Ac. Gtr. *let ring*

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

Vx. *A* *Gmaj7* *Dmaj7* *Gmaj7* *F#m* *Bm7* *Dmaj7* *E11*

Ev-ery-thing seemed so right, my ba - by girl, my Sa - rah.

Ac. Gtr. *let ring*

Ac. Gtr. Tab.

Kbd. *p.w.*

Bs.

Bs. Tab.

Dr.

Chords: A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Vz. You are all I want to know, you hold my heart, so don't let go.

Electric guitar 4 doubles

let ring

Chords: A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Vz. You are all I need to live, my love to you I'll give,

let ring

let ring

Vx. *my Sa - rah.*

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4 *8va*

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. *p.w.*

Bs.

Bs. Tab.

Dr.

let ring

A Gmaj7 Dmaj7 Gmaj7 F#m Bm7 Dmaj7 E11

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4 *(8va)*

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. *p.w.* *8va* *p.w.*

Bs.

Bs. Tab.

Dr.

let ring

A Gmaj7 Dmaj7 Gmaj7 F#m Bm7 Dmaj7 E11

Vx. When you be - gin to smile, you change my style, my Sa - rah.

Vx. When you be - gin to smile, you change my style, my Sa - rah.

Elec. Gtr. 3

Elec. Gtr. 3

Tab.

Elec. Gtr. 4 (8va)

Elec. Gtr. 4

Tab.

Ac. Gtr. let ring

Ac. Gtr.

Tab.

Bs.

Bs.

Tab.

Dr.

A Gmaj7 Dmaj7 Gmaj7 F#m Bm7 Dmaj7 E11

Vx. When I look in your eyes, I see my prize, my Sa - rah.

Vx. When I look in your eyes, I see my prize, my Sa - rah.

Elec. Gtr. 3 8va

Elec. Gtr. 3

Tab.

Ac. Gtr. let ring

Ac. Gtr.

Tab.

Bs.

Bs.

Tab.

Dr.

A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Vx. You are all I want to know, you hold my heart so don't let go.

B. Vx. You are all I want to know, you hold my heart so don't let go.

Elec. Gtr. 3 (8va)

Elec. Gtr. 3 Tab. 17

Elec. Gtr. 4 (8va)

Elec. Gtr. 4 Tab. 17-14 15-14 17-14 14-16

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Vx. You are all I need to live, my love to you I'll give.

B. Vx. You are all I need to live, my love to you I'll give.

Elec. Gtr. 3

Elec. Gtr. 3 Tab. Electric guitar 4 doubles

Elec. Gtr. 4 (8va)

Elec. Gtr. 4 Tab. 14

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd. p.w.

Bs.

Bs. Tab.

Dr.

A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Vx. You are all I want to know, oh my Sa - rah,

Elec. Gr. 3 8va

Elec. Gr. 3 10 17 19 17 14 14 14 15 14 16 14 14 16 14 14 16 14 14 16 14

Ac. Gr. let ring

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

A Bm C#m Dmaj7 C#m7 Bm7 A Gmaj9#11

Vx. don't let go, oh no, my Sa - rah.

Elec. Gr. 1 8va 3

Elec. Gr. 1 14 14

Elec. Gr. 2 8va 3

Elec. Gr. 2 14 14

Elec. Gr. 3

Elec. Gr. 3 14

Ac. Gr.

Ac. Gr. Tab.

Kbd. p.w.

Bs.

Bs. Tab.

Dr.

Elect. Gtr. 1

Elect. Gtr. 1 Tab.

Elect. Gtr. 2

Elect. Gtr. 2 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

Elect. Gtr. 1

Elect. Gtr. 1 Tab.

Elect. Gtr. 2

Elect. Gtr. 2 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

C#m7

F#maj7

F#maj7

Bm7

E11

Amaj7

(8va)

(8va)

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

8va

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

2:09

B \flat Cm7 Dm7 E \flat maj7 Dm7 Cmaj7

Vx.

Vx.

You are all I want to know, you hold

You are all I want to know, you hold

(8va)

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

p.w.

Xbd.

Bs.

Bs. Tab.

Dr.

let ring

8va

Chords: B \flat A \flat maj7 B \flat Cm7 Dm7 E \flat maj7 Dm7 Cmaj7

Vx. my heart so don't let go. You are all I need to live, my love.

B. Vx. my heart so don't let go. You are all I need to live, my love.

Elec. Gtr. 4 (8va)

Elec. Gtr. 4 Tab. 15 13 15 15 15 10 12 10 10

Ac. Gtr. let ring

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

Chords: B \flat A \flat maj7 B \flat Cm7 Dm7 E \flat maj7 Dm7 Cmaj7

Vx. to you I'll al - ways give. You are all I want to know, you hold

B. Vx. to you I'll al - ways give. You are all I want to know, you hold

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

B \flat A \flat ma7B \flat

Cm7

Dm7

E \flat ma7

Vx. my heart so don't let go. You are all I want

Vx. my heart so don't let go.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Elec. Gr. 4

Elec. Gr. 4 Tab.

Ac. Gr. let ring

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Dm7

Cm7

B \flat A \flat ma7

Vx. to know, oh my Sa - rah. Yes,

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr.

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Chords: B \flat Cm7 Dm7 E \flat ma7 Dm7 Cma7 B \flat A \flat ma7

Vx. you change my style, with your ba - by's smile, Sa -

8va

Elec. Gtr. 3

Elec. Gtr. 3 Tab. 18 18 18-20 18 17-19 18 18 15 18 17-18 17 18 15 18-17-15 17 17-15 17 18 18 18 17-19 15 15 17 17-15

Ac. Gtr. *let ring*

Ac. Gtr. Tab.

Kbd. p.w.

Bs.

Bs. Tab.

Dr.

Chords: B \flat Cm7 Dm7 E \flat ma7 Dm7 Cma7

Vx. - rah, child - like charms keep me warm,

(8va)

Elec. Gtr. 3 *8va*

Elec. Gtr. 3 Tab. 15-17-18 15-17 15-16-18 15-18 17-15 15-17 17 15 15 15-17-18 15-17 15-18-18-15-16 18 15-18-18-15

Ac. Gtr. *let ring*

Ac. Gtr. Tab. (4)

Kbd.

Bs.

Bs. Tab.

Dr.

Vx. *hold you in my arms Sa - rah. Change*

(8va)

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr. Tab.

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

p.w.

let ring

Chords: B \flat , A \flat ma \flat 7, B \flat , Cm7, Dm7, E \flat ma \flat 7

3:00

Vx. *my world my ba-by girl, Sa - rah. You're all I*

(8va)

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr. Tab.

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

p.w.

let ring

fade

Chords: Dm7, Cm \flat 7, B \flat , A \flat ma \flat 7, B \flat , Cm7, Dm7, E \flat ma \flat 7

Chord progression: Dm7 Cm7 Bb Abmaj7 Bb Cm7 Dm7 Ebmaj7

Vx. want to know, don't let go, oh no, oh no, no no

Elec. Gtr. 3 8va

Elec. Gtr. 3 Tab.

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd. p.w. p.w.

Bs.

Bs. Tab.

Dr.

Chord progression: Dm7 Cm7 Bb Abmaj7 Bb Cm7 Dm7 Ebmaj7

Vx. no no, no no no, Sa - rah.

(8va)

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd. p.w. p.w. 8va

Bs.

Bs. Tab.

Dr.

THE BOYS ARE BACK IN TOWN

113

Words & Music by
Philip Lynott

(♩ = 160)
A5

B5

D5

A5

voice

guitar 1

guitar 2

guitar 3

guitar 4

bass

drums

Gtr. 3

Gtr. 3 Tab.

Guitar 2 doubles

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Musical score for the first system, measures 1-10. The score is written for a 12-string guitar, with six staves. The key signature is two sharps (F# and C#). The first staff contains the melody, with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests. The fourth staff contains a bass line with notes and rests. The fifth staff contains a bass line with notes and rests. The sixth staff contains a bass line with notes and rests.

0:24
1:18

A5

C#m/G#

D

F#sus4

C#m7

Guess who just got back to - day,
You know that chick that used to dance a - lot?

them wild-eyed boys that had been a - way,
Ev-ery night she'd be on the floor shak - in' what she'd got,

Musical score for the second system, measures 11-20. The score is written for a 12-string guitar, with six staves. The key signature is two sharps (F# and C#). The first staff contains the melody, with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests. The fourth staff contains a bass line with notes and rests. The fifth staff contains a bass line with notes and rests. The sixth staff contains a bass line with notes and rests.

Vx.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

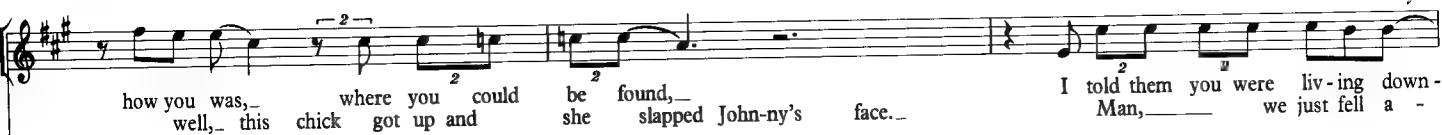
Bs. Tab.

Dr.

F

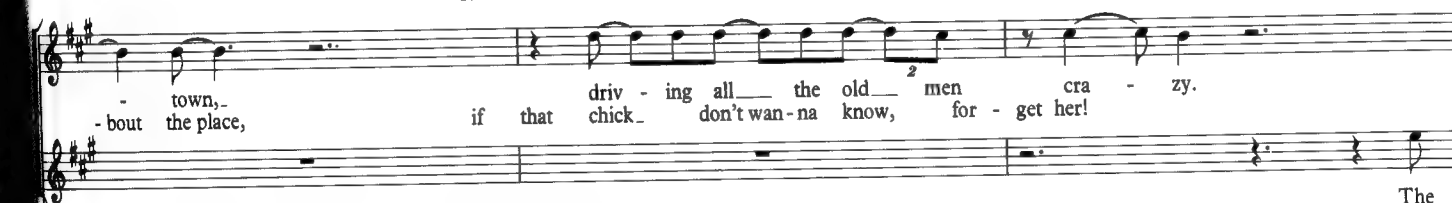
C#m7

F#m11



Bm7

E11



The



B. Vx. boys are back in town.

B. Vx. The boys are back in town.

Gtr. 3

Gtr. 3 Tab.

Guitar 2 doubles

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A

B5

Vx. I said.

B. Vx. The boys are back in town.

B. Vx. The

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D A

The boys are back in town...

boys are back in town... The



1:06
1:59

B5 D5 A

The boys are back in town...

boys are back in town... The boys are back in town...



Chord progression: A/B, Aadd9/C#, E7, A

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: A/B, Aadd9/C#, 1. E7, 2. E7

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Deus4/G

D

C#m

F#7sus4

Vx.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Spread the

Bm

E11

F#m7

Vx.

word a - round, guess who's back in town?

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. You spread the word.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

2:26

C#m7

F#m

Bm7

E11

F#m7

Vx. a - round.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

C#m/G#

Vx.  Fri - day night they'll be dressed to kill,

Gr. 3 

Gr. 3 Tab. 

Gr. 4 

Gr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

F#sus4

C#m7

F#sus4

Vx.  down at Di - no's bar and grill, the drink will flow and blood

Gr. 3 

Gr. 3 Tab. 

Gr. 4 

Gr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx. — will spill, and if the boys wan-na fight you bet-ter let 'em. That juke-box in the cor-ner

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. blast-ing out my fav-ourite song, the nights are get-ting warm-er, it won't be long,

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

F#m7

Bm7

E11

Vx. won't be long 'til sum-mer comes, now that the boys are here a - gain.

Vx. The

Str. 3 *let ring*

Str. 3

Str. 4

Str. 4

Dr.

2:59

A

B5

D

A

Vx. boys are back in town... The

Vx. The boys are back in town...

Str. 3

Str. 3

Str. 4

Str. 4

Dr.

Guitar 2 doubles

B5

D

A5

boys are back in² town.

The

B. Vx.

let ring

The boys are back in² town.

Gtr. 3

Gtr. 3

Tab.

Gtr. 4

Gtr. 4

Tab.

Bs.

Bs.

Tab.

Dr.

B5

D5

A5

(whispered) Spread the word a - round.

boys are back in² town.

The

Vx.

B. Vx.

B. Vx.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Gtr. 4

Gtr. 4

Tab.

Bs.

Bs.

Tab.

Dr.

B. Vx. *boys are back in town... (whispered) The boys are back*

B. Vx. *The boys are back in town... (whispered) The boys are back*

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

3:22

A7/G

Film

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A

A7/G

F#m

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A7/G

F#m

D5

E

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

3:45

A

A/B

Aadd9/C#

E7

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A

A/B

Aadd9/C#

E7

Vx.  The boys are back in town

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

A

A/B

Aadd9/C#

E7

Vx.  a - gain, there hang - in' down

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

A A/B Aadd9/C# E7

Vx. at Di - no's,

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A A/B Aadd9/C# E7

Vx. the boys are back in town

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *a - gain.* *8va*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A
(8va)

A/B

Aadd9/C#

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

WAITING FOR AN ALIBI

133

Words & Music by
Philip Lynott

(♩ = 148) C♯m E G♯m B C♯m E G♯m B

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Guitar 5 (Electric)

Guitar 5 Tablature

Bass

Bass Tablature

Drums

134

Chord progression: C#m, E, G#m, B, C#m, E, G#m, B.

Gtr. 2 (Treble clef): Melodic line with bends and vibrato, ending with an 8va flourish.

Gtr. 2 Tab. (Bass clef): Fret numbers (9, 11, 12, 14) and picking notation.

Gtr. 3 (Treble clef): Melodic line with bends and vibrato.

Gtr. 3 Tab. (Bass clef): Fret numbers (9, 11, 12, 14) and picking notation.

Bs. (Bass clef): Bass line with eighth and sixteenth notes.

Bs. Tab. (Bass clef): Fret numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and picking notation.

Dr. (Drum staff): Drum notation with snare and bass drum patterns.

Chord progression: C#m (8va), E, G#m, B, C#m, E, G#m, B.

Gtr. 2 (Treble clef): Melodic line with bends and vibrato, ending with an 8va flourish.

Gtr. 2 Tab. (Bass clef): Fret numbers (12, 14, 11, 7) and picking notation.

Gtr. 3 (Treble clef): Melodic line with bends and vibrato.

Gtr. 3 Tab. (Bass clef): Fret numbers (9, 11, 12, 14) and picking notation.

Bs. (Bass clef): Bass line with eighth and sixteenth notes.

Bs. Tab. (Bass clef): Fret numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and picking notation.

Dr. (Drum staff): Drum notation with snare and bass drum patterns.

C#m E G#m B C#m E G#sus4 G#7

Vx. Va-len-ti-no got a boo-kie shop, and what he takes he gives for what he's got,
Va-len-ti-no's in a cold sweat, placed all his mon-ey on that last bet,

Gtr. 2

Gtr. 2 Tab. 12 9 11 9 11 9

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

2nd time

C#m E G#m B C#m E G#sus4 G#7

Vx. and what he's got he says he has not stole from a-ny-one.
'gainst all the odds he smokes an-oth-er ci-ga-rette, says it helps him to for-get he's a ner-vous wreck.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. $C\sharp m$ $G\sharp m$ $C\sharp m$ $F\sharp m7$ $C\sharp m$

It's not that he don't tell the truth,
It's not that he mis - ses much,
or ev - en that he mis - spent his youth,
or ev - en that he's lost his luck - y touch,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. $G\sharp m$ A B E

it's just he holds the proof,
it's just he gam - bles so much,
but you know some-thing's wrong.
and you know that it's wrong.. Wait -
Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

g# A B

Vx. - ing for an a - li - bi, - wait - ing just to catch your eye, - wait -
- ing for an a - li - bi, - wait - ing just to catch your eye, - wait -

B. Vx. Wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

g# 1. A B

Vx. - ing for an a - li - bi. -
- ing for an a - li - bi. - Had

B. Vx. Wait - ing for an a - li - bi.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

3

Vx. — to say I told you, I told you.

B. Vx.

Gtr. 1 Solo

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 1 C#m E G#sus4 G#7 C#m E

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: G#m B C#m 8va E G#sus4 G#7 C#m G#m

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

sim.

sim.

3 3

10

A

B

E

This musical score is for guitar, spanning 14 measures. It features a complex arrangement of staves, including a standard treble clef staff at the top, a second treble clef staff with a key signature change to three sharps (F#, C#, G#), and a bass clef staff at the bottom. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4 on the left hand and 1-5 on the right hand. A key signature change to three sharps occurs in the second measure. The score is divided into sections A, B, and E. The first two staves are marked with 'Wait -'. The third staff is marked with '(8va)'. The fourth staff is marked with '8va'. The fifth staff is marked with '8va'. The sixth staff is marked with '8va'. The seventh staff is marked with '8va'. The eighth staff is marked with '8va'. The ninth staff is marked with '8va'. The tenth staff is marked with '8va'. The eleventh staff is marked with '8va'. The twelfth staff is marked with '8va'. The thirteenth staff is marked with '8va'. The fourteenth staff is marked with '8va'. The score concludes with a final chord in the fourteenth measure.

2:15

G# A B E

Vx. - ing for an a - li - bi, wait - ing just to get you. Wait -

B. Vx. - ing for an a - li - bi, Wait -

Gtr. 3

Gtr. 3 Tab. 11-13 13 12 12 (11)-13-11 11 11-13 13

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

G# A B

Vx. - ing for an a - li - bi.

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Ch#m E G#m B C#m E G#sus4 G#7

Va-len-ti-no got no-where to go, on his own like Ro-me-o,

C#m E G#m B C#m E G#sus4 G#7

blow-by-blow he wat-ches his mon-ey go, now he's oh, so low.

Vx. It's not__ that he mis - ses her, or ev - en that he can't re - sist__ her,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. it's__ just that__ kiss-ing her, he feels__ so__ strong. Wait -

B. Vx. Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, wait - ing just to hold you. Wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi. Wait -

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, I tried to say I told you, wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

g# A B E

Vx. *- ing for an a - li - bi. Wait -*

Gr. 2 *8va*

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

This musical score is for a guitar and drum ensemble. It features a vocal line at the top with lyrics: "- ing for an a - li - bi. Wait -". The guitar is arranged in five parts: Gr. 2 (8va), Gr. 3, Gr. 4, Gr. 5, and Gr. 5 Tab. The drums are represented by a single line labeled Dr. The score includes various musical notations such as treble and bass clefs, key signatures (three sharps), time signatures, and specific guitar techniques like bends, vibrato, and double stops. The drum part includes a triplet in the final measure.

Vx. *ing for an a - li - bi, — oh ma ma ma ma ma ma ma ma ma ma ma.*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

The musical score is for page 147 and includes the following parts:

- Vx. (Vocal):** The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features lyrics: "- ing for an a - li - bi, — oh ma ma ma ma ma ma ma ma ma ma ma." There are triplets of eighth notes and a melodic line with notes marked A, B, and E.
- Gtr. 2 (Guitar 2):** Treble clef, featuring a melodic line with a "8va" (octave up) marking. It includes a long sustained note.
- Gtr. 2 Tab. (Guitar 2 Tablature):** Shows fret numbers (10-21, 21, 10, 10, 10-21, 10, 10-21, 21) and a long sustained note.
- Gtr. 3 (Guitar 3):** Treble clef, featuring a melodic line with a long sustained note.
- Gtr. 3 Tab. (Guitar 3 Tablature):** Shows fret numbers (11-13, 13, 12-12, 11-13, 12-12, 11-13, 13) and a long sustained note.
- Gtr. 4 (Guitar 4):** Treble clef, featuring a complex melodic line with many beamed notes and a long sustained note.
- Gtr. 4 Tab. (Guitar 4 Tablature):** Shows fret numbers and a complex melodic line with many beamed notes.
- Gtr. 5 (Guitar 5):** Treble clef, featuring a complex melodic line with many beamed notes and a long sustained note.
- Gtr. 5 Tab. (Guitar 5 Tablature):** Shows fret numbers and a complex melodic line with many beamed notes.
- Bs. (Bass):** Bass clef, featuring a melodic line with a long sustained note.
- Bs. Tab. (Bass Tablature):** Shows fret numbers (7-7-7-7-7-7-7-7, 7-7-7-7, 4-4-4-4, 4-4-4-4, 4-4-4-4, 4-4-4-4, 5) and a long sustained note.
- Dr. (Drums):** Features a complex rhythmic pattern with many beamed notes and a long sustained note.

3.20

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Guitar 5 doubles

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Chord symbols: $G\sharp$ A B E *8va*

Tr. 1
Tr. 1 Tab.

Tr. 2
Tr. 2 Tab.

Tr. 3
Tr. 3 Tab.

Gr. 4
Gr. 4 Tab.

Bs.
Bs. Tab.

Dr.

(8va) $\text{G}\sharp$ A B

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

The musical score is for a guitar ensemble and a rhythm section. It is written in G major (one sharp) and 4/4 time. The score is divided into sections labeled (8va), G#, A, and B. The guitar parts are highly technical, featuring many fast runs and bends. The bass part provides a steady accompaniment. The drum part features a complex, syncopated rhythm.

3:46 C#m

E G#m B C#m E G#m B

tr sim. tr tr 8va

r. 2

r. 3

r. 4

Bs.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written for three guitarists (Gr. 2, Gr. 3, Gr. 4) and a bassist (Bs.), with a drum part (Dr.) at the bottom. The key signature is C major (one sharp, F#). The tempo is marked as quarter note = 78. The guitar parts feature a mix of standard notation and tablature. The bass part is in standard notation. The drum part is in standard notation. The score includes various musical notations such as chords (C#m, E, G#m, B, C#madd 9/G#, Badd 9/F#, E), accidentals, and dynamic markings. The guitar parts include a "feedback" section at the end. The bass part includes a "feedback 8va" section at the end. The drum part includes a "feedback" section at the end.

WAITING FOR AN ALIBI

133

Words & Music by
Philip Lynott

(♩ = 148) C♯m E G♯m B C♯m E G♯m B

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Guitar 5 (Electric)

Guitar 5 Tablature

Bass

Bass Tablature

Drums

134

Chord progression: C#m, E, G#m, B, C#m, E, G#m, B. *8va*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: C#m (8va), E, G#m, B, C#m, E, G#m, B.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

C#m E G#m B C#m E G#sus4 G#7

Vx. Va-len-ti-no got a boo-kie shop, and what he takes he gives for what he's got,
Va-len-ti-no's in a cold sweat, placed all his mon-ey on that last bet,

Gtr. 2

Gtr. 2 Tab. 12-9 11-9 9 11 9

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

2nd time

C#m E G#m B C#m E G#sus4 G#7

Vx. and what he's got he says he has not stole from a-ny-one.
'gainst all the odds he smokes an-oth-er ci-ga-rette, says it helps him to for-get he's a ner-vous wreck.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. $C\sharp m$ $G\sharp m$ $C\sharp m$ $F\sharp m7$ $C\sharp m$

It's not that he don't tell the truth,
It's not that he mis - ses much,
or ev - en that he mis - spent his youth,
or ev - en that he's lost his luck - y touch,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. $G\sharp m$ A B E

it's just he holds the proof,
it's just he gam - bles so much,
but you know some-thing's wrong.
and you know that it's wrong.. Wait -
Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, - wait - ing just to catch your eye, - wait -
- ing for an a - li - bi, - wait - ing just to catch your eye, - wait -

B. Vx. Wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi. -
- ing for an a - li - bi. -

B. Vx. Wait - ing for an a - li - bi.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

1.

A

B

Had

3

Vx. — to say I told you, I told you.

B. Vx.

Gtr. 1 Solo

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 1 C#m E G#sus4 G#7 C#m E

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: $G\sharp m$ B $C\sharp m$ *8va* E $G\sharp sus4$ $G\sharp 7$ $C\sharp m$ $G\sharp m$

Gr. 1
Tab. $11-9$ $9-11$ $9-11$ $11-13$ $13-11$ 8 $19-21$ $21-19$ $17-16$ $18-21$ $18-21$ $(19)-21(19)-21$ $19-17$ 17

Gr. 2
Tab. $12-9$ $12-9$ $12-9$ $12-9$ $11-9$ $11-9$ $11-9$ $11-9$

Gr. 3
Tab. $12-9$ $12-9$ $12-9$ $12-9$ $11-9$ $11-9$ $11-9$ $11-9$

Gr. 4
Tab.

Gr. 5
Tab.

Bs.
Tab.

Dr.

sim.

sim.

3 *3*

This page of musical notation is for guitar and bass. It features multiple staves with musical notation and guitar tablature. The notation includes various chords, scales, and techniques like bends and vibrato. The guitar parts are in E major and the bass part is in E major. The guitar parts are labeled Gtr. 2, Gtr. 3, Gtr. 4, and Gtr. 5, and the bass part is labeled Bs. The guitar parts include a lot of bends and vibrato, and the bass part is a simple walking bass line.

A

B

E

This musical score is for guitar, spanning 14 measures. It features a complex arrangement of staves:

- Staff 1 (Treble Clef):** Contains whole rests for the first three measures, followed by a half note G4 in measure 4. Labeled "Wait -".
- Staff 2 (Treble Clef):** Similar to Staff 1, with whole rests and a half note G4 in measure 4. Labeled "Wait -".
- Staff 3 (Treble Clef):** Labeled "(8va)". It contains a continuous eighth-note melody starting on A4, with a final half note G4 in measure 4.
- Staff 4 (Bass Clef):** Contains a sequence of fingerings: 11-9-11-9, 11-9-11-9, 12-9-12-9, 12-9-12-9, 16-12-16-12-17-16-17-16-18-16-18-16-21-18-21-18, 21-23, 21-23, and 23. It ends with a half note G2 in measure 4.
- Staff 5 (Treble Clef):** Labeled "8va". It contains a continuous eighth-note melody starting on A4, with a final half note G4 in measure 4.
- Staff 6 (Bass Clef):** Contains a sequence of fingerings: 11-9-11-9, 11-9-11-9, 12-9-12-9, 12-9-12-9, 14-12-14-12-16-14-16-14-17-16-17-16, 17-18, 17-18, and 18. It ends with a half note G2 in measure 4.
- Staff 7 (Treble Clef):** Contains a sequence of chords and single notes, including a full barre in measure 1.
- Staff 8 (Bass Clef):** Contains a sequence of chords and single notes, including a full barre in measure 1.
- Staff 9 (Treble Clef):** Contains a sequence of chords and single notes, including a full barre in measure 1.
- Staff 10 (Bass Clef):** Contains a sequence of chords and single notes, including a full barre in measure 1.
- Staff 11 (Bass Clef):** Contains a sequence of eighth-note chords starting on A2, with a final half note G2 in measure 4.
- Staff 12 (Bass Clef):** Contains a sequence of eighth-note chords starting on A2, with a final half note G2 in measure 4.
- Staff 13 (Bass Clef):** Contains a sequence of eighth-note chords starting on A2, with a final half note G2 in measure 4.
- Staff 14 (Bass Clef):** Contains a sequence of eighth-note chords starting on A2, with a final half note G2 in measure 4.

2:15

G# A B E

Vx. - ing for an a - li - bi, wait - ing just to get you. Wait -

B. Vx. - ing for an a - li - bi, Wait -

Gtr. 3

Gtr. 3 Tab. 11-13 13 12 12 (11-13-11) 11 11 13 13

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

G# A B

Vx. - ing for an a - li - bi.

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Ch#m E G#m B C#m E G#sus4 G#7

Va-len-ti-no got no-where to go, on his own like Ro-me-o,

C#m E G#m B C#m E G#sus4 G#7

blow-by-blow he wat-ches his mon-ey go, now he's oh, so low.

Vx. It's not_ that he mis - ses her, or ev - en that he can't re - sist_ her,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. it's_ just that_ kiss-ing her, he feels_ so_ strong. Wait -

B. Vx. Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, wait - ing just to hold you. Wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi. Wait -

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, I tried to say I told you, wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *ing for an a - li - bi. Wait -*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *ing for an a - li - bi, — oh ma ma ma ma ma ma ma ma ma ma ma.*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

The musical score is for page 147 and includes the following parts: Vocal (Vx.), Guitar 2 (Gtr. 2) with an 8va line, Guitar 2 Tab., Guitar 3 (Gtr. 3), Guitar 3 Tab., Guitar 4 (Gtr. 4), Guitar 4 Tab., Guitar 5 (Gtr. 5), Guitar 5 Tab., Bass (Bs.), Bass Tab., and Drums (Dr.). The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "ing for an a - li - bi, — oh ma ma ma ma ma ma ma ma ma ma ma." The guitar parts include various techniques such as triplets, bends, and harmonics. The bass part features a steady eighth-note pattern. The drum part has a complex, syncopated rhythm.

Guitar 5 doubles

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. It includes a key signature change to E major (two sharps) for the final section. The guitar part features intricate fingerings and triplets. The bass part provides a steady accompaniment with some syncopation. The drum part includes a mix of eighth and sixteenth notes, with a triplet in the final measure.

Instrumentation: Gtr. 2, Gtr. 3, Gtr. 4, Bs., Dr.

Key Signature: G major (one sharp) / E major (two sharps)

Time Signature: 4/4

Tempo: Ad libitum (implied by the "Ad lib" marking)

Form: The score is divided into sections labeled A, B, and E (8va).

Notation: The score uses standard musical notation for guitar, bass, and drums. It includes fingerings, triplets, and dynamic markings.

This musical score is for guitar and drums. It features a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The guitar part is divided into four systems, each with a standard staff and a tablature staff. The first system includes a guitar solo marked '(8va)' and a drum solo. The second system continues the guitar solo and includes a drum solo. The third system features a guitar solo and a drum solo. The fourth system includes a guitar solo and a drum solo. The score is labeled with 'Gtr. 1', 'Gtr. 2', 'Gtr. 3', and 'Gtr. 4' for the guitar parts, and 'Dr.' for the drum part. The guitar parts are marked with '8va' and '8va' (8va) indicating octave shifts. The drum part is marked with 'Dr.' and includes a drum solo. The score is labeled with 'Gtr. 1', 'Gtr. 2', 'Gtr. 3', and 'Gtr. 4' for the guitar parts, and 'Dr.' for the drum part. The guitar parts are marked with '8va' and '8va' (8va) indicating octave shifts. The drum part is marked with 'Dr.' and includes a drum solo.

(8va) $\text{G}\sharp$ A B

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Tr. 2

Tr. 2 ab.

Tr. 3

Tr. 3 ab.

Tr. 4

Tr. 4 ab.

Bs.

Bs. ab.

Dr.

C#m E G#m B C#m E G#m B

tr sim. tr tr

8va

12-14-12-14-12-14-12 12 12 12 16-14

Tr. 2

Tr. 2 Tab.

Tr. 3

Tr. 3 Tab.

Tr. 4

Tr. 4 Tab.

Bs.

Bs. Tab.

Dr.

(J = 78)

C#m E G#m B C#m B C#madd 9/G# Badd 9/F# E

feedback

feedback 8va

12 12 12 12 14 12 11 8 12 11 13 13

WHISKY IN THE JAR

Words & Music by
Philip Lynott,
Eric Bell & Brian Downey

Free time

Am

Score for "Whisky in the Jar" (Free time, Am).

Instrumentation:

- Voice
- Backing Vocals
- Electric Guitar 1
- Electric Guitar 1 Tablature
- Electric Guitar 2
- Electric Guitar 2 Tablature
- Electric Guitar 3
- Electric Guitar 3 Tablature
- Acoustic Guitar 1
- Acoustic Guitar 1 Tablature
- Acoustic Guitar 2
- Acoustic Guitar 2 Tablature
- Bass
- Bass Tablature
- Drums

Key Signature: A minor (Am)

Time Signature: Free time

Tempo: ad lib.

The score is written for 14 staves. The first two staves (Voice and Backing Vocals) are empty. The next six staves (Electric Guitars 1, 2, and 3, and their respective Tablatures) contain a melodic line for Electric Guitar 1 and 2, and a bass line for Electric Guitar 3. The next four staves (Acoustic Guitars 1 and 2, and their respective Tablatures) contain a bass line for Acoustic Guitar 1 and 2. The last two staves (Bass and Drums) are empty.

G Em

ec. r. 1
ec. r. 1
ec. r. 2
ec. r. 2
ec. r. 1
ec. r. 2

0:20

a tempo ($\text{♩} = 128$)

G F Em G F

ec. r. 1
ec. r. 1
ec. r. 2
ec. r. 2
ec. r. 1
ec. r. 2

Acoustic guitar 2 doubles throughout

Hi-hat loosely closed

Vx.  As

Elec. Gtr. 1 

Elec. Gtr. 1 Tab. 

Elec. Gtr. 3 

Elec. Gtr. 3 Tab. 

Ac. Gtr. 1 

Ac. Gtr. 1 Tab. 

Bs. 

Bs. Tab. 

Dr. 

0:35
3:24

G

Em

Vx.  I was go - ing ov - er the Cork and Ker - ry moun - tains, I
Be - ing drunk and wea - ry, I went to Mol - ly's cham - ber

Elec. Gtr. 1 

Elec. Gtr. 1 Tab. 

Elec. Gtr. 3 

Elec. Gtr. 3 Tab. 

Electric guitar 2 doubles 2nd time

Ac. Gtr. 1 

Ac. Gtr. 1 Tab. 

Bs. 

Bs. Tab. 

Dr. 

C **G**

saw a Cap - tain Far - rell, and his mon - ey he was count - ing. I
 tak - ing my mon - ey with me, and I ne - ver knew the dan - ger. For

Em

first pro - duced my pis - tol, and then pro - duced my ra - pier, I said,
 'bout six or may-be se - ven, in walked Cap - tain Far - rell, I jumped

Vx. *'Stand or de - li - ver or the de - vil he may take you.' Mush-a*
up, fired off my pis-tols, and I shot him with both bar - - - - - rels.

B. Vx. Mush-a

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

1:05
3:54

D

C

Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o, -

B. Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o, -

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx. whack for my dad - dy - 'o, there's whis - ky in the jar, oh.

B. Vx. whack for my dad - dy - 'o, whis - ky in the jar, oh.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

1:20
4:09

Em G F

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

I Now

G

Vx. took all of his mon - ey, and it was a pret - ty pen - ny, I
some men like a - fish-in', and some men like a - fowl - ing, and

1st time

2nd time

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

C **G**

Vx. took all of his mon - ey, and I brought it home to Mol - ly. She
some men like to hear the can-non ball a - roar - ing.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Em

Vx. swore that she would love me, ne - ver would she leave me, — but the
Me I like sleep-ing, — 'spe - cially in my Mol-ly's cham - ber,

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx. de - vil take that wo - man, for you know she treat me ea - sy. Mush - a
but here I am in pri-son, here I am with a ball and chain, yeah.

B. Vx. Mush - a

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

2:05
4:54

Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o,___

B. Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o,___

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

G

Vx. whack for my dad - dy - 'o, there's whis - ky in the jar, oh.

B. Vx. whack for my dad - dy - 'o, whis - ky in the jar, oh.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

2:20 Em

8va G

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr. 1

Ac. Gr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr. 1

Ac. Gr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

G
8va

F

Em G F

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

D. 8 al Coda

Em G

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx. And I got trou-ble go-ing whis-ky-o.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

F Em

Vocal ad lib.

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

fade
G

Em

167

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

G

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.